

NORTHERN JUNKET



Squares

Contras

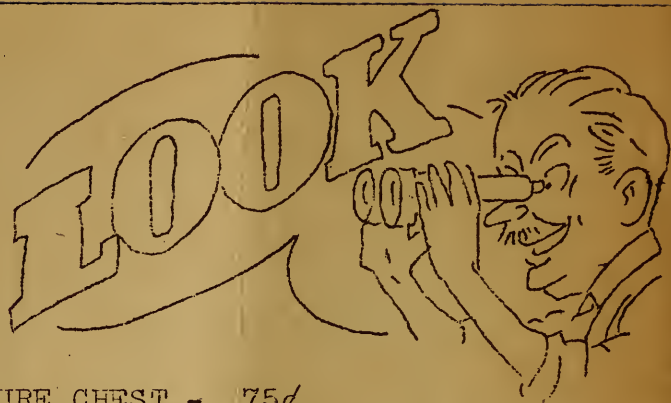
Folkdances

Folksongs

FESTIVAL
VOLUME
ISSUE

VOL 4
No 1

20¢



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TAKE IT OR LEAVE IT

There are a couple of good reasons for the longer than usual time between issues: First, I wanted to include as many accounts as possible of the many festivals taking place around New England, and next, a virus bug got a bit too friendly and for a time I even lost interest in eating!

During the vacation period coming up I hope that every reader will get to dance with as many different callers as possible. You're not being disloyal to your favorite caller by going visiting. If he's worth his salt he'll like to hear about it and will welcome any of the worthwhile ideas you pick up.

I hope that you are all planning to spend some of your vacation at a folk dance camp or square dance school. If you went to a square dance camp last year, then go to a folk dance camp this summer, and vice versa. Go with an open mind instead of a smug holier than thou attitude and you'll be lots more popular and they say that you'll live longer. I wouldn't know about that last, but I surely know you'll be lots happier.

As a general rule I've found that the smug, conceited dancer is one who has confined himself to just one style. How boring life must be to be so narrow minded.

Sincerely

Ralph



NEW ENGLAND FESTIVAL

How trite, how uninspiring to begin by saying that this was the best New England Folk Festival yet held. So we won't start that way; we'll begin by saying that here in New England we have the best folk festival in the United States. It's about time we stopped hiding our light under a bushel and began telling the world what we've known for years - that the best folk festival in the country is the New England Folk Festival.



Held for the second time in the Worcester Memorial Auditorium there was never a dull moment from the time of the first skirl of the bagpipes Friday night to the last notes of Darling Gray, Saturday evening.

What makes for a good festival? Our opinion is: spirit, top notch exhibitions of both easy and difficult dances, a little singing and plenty of audience participation. We had all four of them in fact. An hour of general dancing before the festival opened provided a nice introduction to what was to follow. Two per-

iods of general dancing during the program offered more participation, and at least an hour of general dancing at the end gave more participation. No, you cannot honestly say there was a lack of audience participation this year. By actual check there was more time given to audience participation than there was to exhibitions. The hour before the opening was given over to folk dancing -- traditional European dancing may be a better term; the hour at the session's close was given over to square dancing; and the two periods during the program to both - one each.



For the first time we tried having foreign foods on display and on sale. It worked and we'll no doubt try it again next year. The idea was especially popular with the people at the other display booths - it gave them a fine opportunity to get a substantial meal without leaving their booths and displays unmanned for very long. We made it seem like an indoor picnic, if there is such a thing.

Maine was represented by a dance group for the first time. The group danced a contra-Ladies Triumph, and danced it well, too. Every New England state was represented by a caller or more. We got a tremendous kick out of Ralph Sweet of Connecticut, playing a jews harp during the promenades.

Twenty-two exhibition groups in all. Sev-

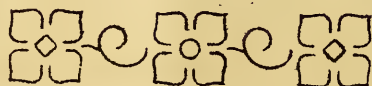
en were groups never before exhibiting, and three were back after a lapse of two or three years. This nearly fifty percent turnover gives the lie to anyone saying "it's the same old groups each year."

For years we've racked our heads off trying to arrive at a solution to get attention and quiet for the folk singers. Accidentally we seem to have found the answer: our singers followed a period of general dancing, and by having the singer gather the dancers around him - or her - in the middle of the floor it seemed much more folksy and it was a lot quieter than we've heard it for some time. Maybe the noisy ones were around the singer, but whatever the reason it worked.



We liked the period of dancing before the start of each program. For the dancers, it gave them a chance to exercise; to the people who came just to watch, it was an activity that kept them happy and occupied until the session started. Certainly the music for the dances was a nice introduction to the program.

And speaking of music, we heard few -- if any -- complaints about the musicians hired for general dancing and for the American square and contra demonstrations. They certainly were a far, far cry from last years 'ensemble'!



Dick Castner, Ted Sannella, and Dave Rosenberg led the periods of general folk dancing at each session. It was a wonderful sight to see hundreds of people on the floor dancing Eide Ratas, Sonderburg Double Quadrille; Napoleon, Carousel, etc. And just as wonderful an hour later to see the very same people dancing squares and contras. You can't mix folk and square? Horse feathers!!

More demonstrations of contras this year than heretofore. We thought that the best demonstration of contras was danced by grade schoolers from the Franklin School, Manchester N.H. Danced Monadnock Reel and Chorus Jig and danced them extremely well. And that is all the comparisons of groups we care to make, for they were all good. Of course they were; otherwise they wouldn't have been there.

NEW JERSEY MAYPOLE FESTIVAL

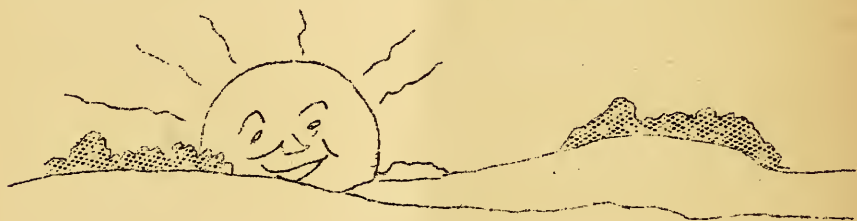
by JESSIE MACWILLIAMS



The Maypole Festival is a benefit for the Country Dance Society of America - - all proceeds go to the Society; and I can't think of a more economical way of spending 75 cents. It is sponsored by three New Jersey Centers of the Society: Mount Bethel, Glen Ridge and Summit, and is held at Mt Bethel at the home, or rather on the grounds of Mr and Mrs William Partington, who might truly be described as the 'slaves of the Maypole'. Their garden is won-

derfully suited for such an undertaking; there is a hard surfaced court on which there is dancing all day; a large area of field and lawn for Maypole processions and ceremonial dances, shady picnic tables and fireplace for those dancers who insist on lunch and supper, and a long shallow pond which has in it islands and frogs and occasionally two or three wet children.

Of course such an affair must be held out doors, and is completely dependent on the weather. Rain on the appointed day would cancel weeks of hard work by Mr Partington. This year on Saturday, the 23rd. of May, the weather was perfect, in spite of a tremendous thunderstorm on Friday night, and menacing grey skies on Saturday morning. By ten o'clock the clouds had begun to disperse, and at 3 p.m. when the May pole procession started, the sun was shining from a cloudless blue sky such as New Jersey has not seen much of this spring.



Our Maypole is not of the artistic, ribbon weaving sort (which incidently is a fraud, imported from Italy and put over on the English people by those 19th century aesthetes, Ruskin, Ten nyson and Morris), rather, we like to relate it to the first American Maypole, which belonged to a more sturdy tradition. In 1627 a Maypole was set up by one Thomas Morton at Merry-mount (Quincy) on Massachusetts Bay. Having erected the pole, an eighty foot pine tree, with antlers tied to the top as a crown, Mr Morton broached a barrel of beer, and invited all the

neighbors, masters and servants, white and Indian, to join in "Revels and merriment after the old English custom"! No doubt this seemed to the Indians more understandable than most of the white man's doings. The Saints at Plymouth did not disapprove of dancing per se, but disapproved very strongly of Thomas Morton who, besides being a sharp trader, had ideas of democracy far in advance of his time; so they took the chance to revile him for encouraging immoral behavior, and sent Miles Standish to drive out Morton and chop down his Maypole.



The woods around Mt Bethel from which Mr Partington reaps his Maypoles, do not furnish any eighty foot pine trees. Our pole this year was just half as tall, a hickory tree, not very stout, but as straight as an arrow. The felling and trimming of the tree is done by Mr Partington, previous to the day of the festival. However, he leaves it in the woods to be carried out on the Saturday morning, and he thinks nothing of stealing up to the dancers on the court and abstracting the whole male side of a contra line for this purpose. There are other fascinating tasks to be performed during the morning; such as cutting branches and tying them to the garland - this is a long rope which is wound round and round the pole after it is raised. Also the crown, which goes at the top of the pole, must be decorated with branches and ribbons, as must the cage for the Jack-in-

the-Green. This latter, is a large inverted bowl of wire, in which a short man can stand - it is the moving and living representative of the awakening spirit of vegetation, just as the pole is the inanimate one. The hole for the base of the pole must be dug, this year it fell to my husband who, in consequence was discovered sound asleep at the time for the procession to start, and the Magic cake, made from local grain must be baked by a fire of wood from last years Maypole. The gentleman charged with the baking was using a reflector oven which I feel was not quite traditional. This cake is baked in an angel-food pan so it may be impaled on the Sword Bearer's sword without making too many crumbs. It is carried in the procession, and pieces of it are sold to the dancers and onlookers; it is, of course, very lucky.



All these distractions made the morning dancing very interestingly erratic. First you see them, then you don't - two or three squares have rushed off to trim garlands or watch the thermometer in the reflector oven. This would be maddening I suppose for a proper caller, but fortunately the caller was only me, and after a year of teaching Girl Scouts I am used to this sort of behavior. After lunch the attendance at the dancing court became more reliable, and we were going strong on a program of contras and squares when Mr Partington summoned

the members of the Maypole procession to take their places.

The Procession certainly deserves a new paragraph. It was led by the Musicians - Philip Merrill - he was torn from a circle of Girl Scouts who were dancing Seven Steps around him - playing the accordion, Helen Conant with a concertina, and several recorder players, whose names I will not mention, because I might so easily leave out some one. Next came Mr Partington as a Whiffler, wearing a black top hat adorned with flowers, and waving a branch to drive away the evil spirits; then the Sword Bearer, bearing his wooden sword upright with the Magic Cake impaled on it; as he was about to set out, May Gadd picked a handful of oak leaves, and remarking 'I hope these aren't poisonous' stuck them around the cake like birthday candles to form a green crown. Now came the dancers, led by Mr and Mrs Hider of Glen Ridge. We were dancing the Gisburn Processional, and the procession was animated by a certain disagreement between its head and its tail as to the correct sequence of figures, which resulted in a constant flow of messages such as 'Right hand star next - pass it back'. The dancers were accompanied by the stock figures of Maypole comedy; the Clown, Jack-in-the-Green, Hobby Horse and Man-woman, or Queen of the May, who, in the person of Leo Jones was a truly memorable figure. He wore an ankle-length fringed robe of a lavender-pink shade, and a wide-brimmed straw hat, trimmed with an abundance of flowers and vegetables; he carried a small blue parasol to protect his complexion from the sun and to ward off his too ardent admirers. After the dancers came the Pole itself, carried by an unnecessary number of husky men (it was subsequently carried away by two men and one woman, so I know what I am talking about) - I imagine it weighed about a

hundred pounds - then a contingent of Girl Scouts with the rope garland, and finally - the Crown, borne upright upon a short pole.



The procession circled the lawn, the pole was laid down, the Crown and the end of the garland attached and the whole thing raised. This is quite a feat, with so many people assembled so dangerously close. However it rose without incident, the dirt was shoveled back into the hole and stakes driven in to hold it firm. Then the garland was hauled to the top somewhat as a flag is raised on a flagpole, and the Girl Scouts, holding the other end ran round and round and round until the whole thing was wound up, at which point my husband, not trusting a Girl Scout to tie a knot, leaped forward and lashed the end into place.

Then followed the ceremonial dances - the Morris dance Bobbing Joe, by six men from the Country Dance Society, or rather by seven men since the May Queen, who is himself an accomplished Morris dancer, somehow became enmeshed in the set, and was soundly bussed (for kissed is an effeminate word by comparison with the

embrace I am describing). Then, Gathering Peascods, Jenny Pluck Pears, another Morris, The Rose, and Sennenger's Round for the sake of the Girl Scouts. Then the Big Set and Sicillian Circle for everybody. This part of the program was directed by Bob Hider, who worked hard, dashing with bells jingling, between the Morris dances and the microphone.

The spectators and dancers were now directed back to the hard-surfaced court, by means of a processional pavan, 'La Belle qui tient ma Vie' danced by five couples, and sung and played by about as many musicians. Seven verses in French, which was just as well, for although the Pavan is supposed to be an ecclesiastical sort of dance, the words were anything but holy. After a short exhibition of two more antique dances, there was general dancing. English country dances, contras, squares, and some American couple dances to records, to give the callers and Phil Merrill (who was oscillating between piano, accordion and microphone) a needed rest. Our callers were more or less drafted from those who turned up at the affair. This year we were fortunate enough to have May Gadd, Phil Merrill, Bob Hider, Rod LaFarge and me (who called mostly contras).

This year too, we made a special effort to feature Contra dances, and we danced a very distinguished collection - Timber Salvage Reel, Old Zip Coon, Good Girl, Megunticook Reel, Hull's Victory, Chorus Jig, My Love's a Lassie, Fisher's Hornpipe, Topsy Parson among others. The dancing continued until after dark. It was in vain that we played 'After the Ball is Over', 'Good Night Ladies' and 'Home Sweet Home' - people applauded and stayed. When we left, having three sleepy children to put to bed, they were still hard at it, and for all I know they may be dancing yet.



FOURTH ANNUAL VERMONT COUNTRY DANCE FESTIVAL

by

HERB WARREN

The 1953 Vermont Country Dance Festival brought a bigger-than-ever number of people from city and town to Northfield April 11th - Norwich University Armory was packed afternoon and evening with dancers and onlookers thoroughly enjoying in action the directing skills of Al Brundage.

Demonstrations of the afternoon youth party were arranged to give the largest number an opportunity to demonstrate to the records of various callers - still, for various reasons the principal means of teaching for Vermont schools and youth groups - a highly popular, al so valuable part of the program.

Plenty of new faces showed up in the easy demonstrations to Durlacher records, the hill and dale crowd, again and again beginners from one-room schools, jumping ahead socially and li king it no end. Demonstrations to the Paul Hunt "Old Fall River Line" and the Page "Grand Square" gave youthful old-timers a chance to show that they were getting ahead in the dance world. The demonstrations of "Merry Dance" and of "Beaux of Albany" were heartening, they showed that Vermont youth is getting conditioned in contra dances. Barre Ward Five School conclusively showed in the "Merry Dance" that Vermont middle graders can do contras, and unexpect

tedly well, despite some talk to the contrary. Vermont callers Curly Burnap, Pinky Johnson, and Al Monty took part in the calling for general dancing.



The evening party started off with a Grand March, a popular figure that brought into line Governor and Mrs Lee Emerson, Lieut. Governor and Mrs Joseph Johnson and anybody's guess of close followers in step. Demonstrations atressed traditional figures - Emerson Lang calling "Patronella"; Arthur Wakefield calling "Arkansas Traveler" and "Money Musk" Ed Larkin style; Stanley Fitch, calling "Honest John"; Stuart Marshall, calling "Grand Square" Page version; and Dick Pasvolsky, a special number, "All American Squares". Elmer Clark, Les Hunt and Prent Barker took turns at the mike to spell Al in general dancing.



Music for the afternoon and evening was provided by Chick Wells' Orchestra of Woodstoc and was well aided by volunteers who sat in during the performance for the fun of it.

Al Brundage got a record number of Vermonters up on their feet, following through on his calls better than well, and at the same time held other hundreds on the sidelines, "come jest to look on", expectantly attentive to many interesting things happening on the floor. It was something very much worth watching both to those still unacquainted with the ramification of balance-and-swing, and to those who could remember "when" and liked to muse of events and scenes of many days gone by.



MAINE'S FIRST FESTIVAL

by

MARY ANN HERMAN

Here's hoping that old saying "As Maine goes, so goes the nation" comes true when it comes to Folk Festivals. For this first Maine Folk Festival certainly was the most refreshing, the most smoothly run, the most enjoyable from all points of view, and easily the best festival we've seen this year - and we've seen plenty of them. It was held May 16th, at the YMCA in Portland and was sponsored by the Cumberland County Recreation Council.

What was so good about it? It was a true

New England style gathering of good people out to share and dance with each other. There wasn't one note of pomp or pretentiousness about it. No high-falutin' showing off. No boredom at length exhibitions. The balance between dance exhibitions and participation was perfect. No one danced too long nor sat in his seat too long.

The dance demonstrations were performed by groups from various parts of the state and included a good variety. Each group did only one dance. There were primary age children doing Danish dances, and slightly older children doing squares. There were a variety of squares and contras shown as well as an old time minuet, a folk dance and a Kentucky running set. None of the groups monopolized the time allotted to them.



The one demonstration that surprised everyone, including the performers, was the Don Juan Minuet staged by the Cumberland County Recreation Council. Replete in satins, brocades, velvets, laces and powdered wigs, they brought down the house with the Minuet. Preliminary discussion with this group showed that they were all nervous, especially the men, since in Maine, wearing costumes is not as yet a common thing, even at festivals. The men were sure that their friends would burst into loud laughter at the sight of them in their powdered wigs and fancy pants. As it turned out, every

one was much impressed, and they were without question the most heartily applauded group on the program.

Danish folk songs by Audrey Haugaard were well sung and thoroughly enjoyed and halfway through the program, dancers seated themselves in a circle in the middle of the floor to sing folk songs with Abe Kanegson of New York. The words printed on the program enabled the audience to participate as well. A place on the program was also made for dancers to take the spectators on the floor and help run them through some simple dances so that they could see how much fun, and how easy, it was to square dance.



To the left of the orchestra stand was a fine exhibit of folk crafts - some to be admired, and some to be sold - and a demonstration of the crafts in the process of being made. This section was exhibited in a Swiss-style chalet booth. To the right of the stand was the nationality food stand where a variety of nationality goodies were quickly sold and consumed during intermission.

The general dancing was a joy to watch, with a variety of squares, contras, and folk, to make everyone happy. There is no question but that the success of the Festival was due a great deal to the excellent emcee job by Mal

Hayden, of Rochester, N.H. Most emcees love the sound of their own voice and have a tendency to be THE festival. Mal so quietly and unobtrusively performed his duties that one was hardly aware of his wise knitting together of the festival. His sense of timing, his mature introductions, and his own very capable calling helped make the program run smoothly, on the button from beginning to end. And his services were donated too!



The only jarring note in the whole festival was the performance of the English dance "La Russe" (which has its own traditional music), but which the demonstrating group chose to do to the tune of "Haste to the Wedding" in Irish style. As a result, the charm of the dance was lost and it became just another square dance. It's too bad, since there are several recordings as well as sheet music for the dance; so either the right record or the orchestra could have provided the proper music.

The decorations - huge dancers painted on window shades - were clever and colorful. The committee added additional color by being simply costumed in Austrian-style dirndles for women, Swedish-style shirts for the men. Most of the dancers were dressed in ordinary clothes in keeping with New England tradition. We spotted only two fake cowboy shirts.

And what a joy to be able to see the dance patterns, neatly and crisply done, without

any fancy twirls, flourishes, or cheap can-can skirt work. The spirit was one of a family get-together, and we for one saw no signs of individual exhibitionism. This was a Festival Maine can be proud of, and one that other communities could well imitate. We can only hope that they will retain the same spirit in the same tradition at their future festivals. What's more, we hope that other places that have gone in for razzle-dazzle festivals will take heed and return to the kind of Folk Festival that is truly expressive of people, such as this Maine Festival. What a relief to get away from composed dances and hootchie-cootch ie skirt work!



MAINE NOTES

by

Abe Kanegson

It was Maine's first festival, and a very good one. The gym of Portland's YMCA was packed, 6 P.M. to midnight on May 16th, with crafts exhibits, refreshment table, numerous demonstrating groups, and a capacity audience which, between demonstrations became a floor-full of happy dancers, to the calls and tunes of Mal Hayden and his band.

Cumberland County Recreation Council sponsored the festival. Other participants were the Sagamore Group, Auburn Group, and Woodstock Primary School; the Brunswick and Oxford County groups; the South Berwick Group, and the Merry Dancers.

Many of the twelve demonstrations were

by groups of children, the Woodstock Primary School delegation being particularly tiny and toddly.

Caller Hayden stepped down from the platform and joined seven other rugged dancers in demonstrating a Kentucky Running Set. There was no question about it being a running set: they ran! The audience was first surprised and amused by the brisk tempo, then impressed with the endurance of the dancers as they speeded through the intricate figures. There was much applause at the finish - and probably some relief that no one had dropped from exhaustion.

Near the end of the program there was another unusual demonstration. The lights were dimmed; to the sweet strains of the Don Juan Minuet there entered slowly, five couples in 18th century court dress, elaborate and complete from buckled shoes to powdered wigs. There was the magic of illusion in this dancing of the minuet; the audience was intense and silent all through the dance and its stately exit. When the music stopped, the audience came alive, and the dancers had to come back and take a bow.

Two sections of the program were given over to singing. In the first, Audrey Haugaard sang beautifully a group of Danish folk songs. In the second, the entire audience joined in group singing, led by your correspondent who, may I add gratefully, was also well tolerated as the singer of a folk song or two.

Behind the scenes, a great deal of organizing and preparation was done by Victor Cater, Nancy Baker, Esther Sumpter, Everett Johnson and others of the sponsoring groups. This work bore fruit in the smooth flow and general high standards of the festival. Altogether a high mark to shoot at next year.

CONTRA DANCE

ALL THE WAY TO GALWAY

As originated by

DICK CASTNER



The Dance

Start at the head and every alternate couple
cross over

Active couples down the center
Separate, come up the outside to place
Active couples do si do your partners
Do si do the one below
Balance and swing that same one below
Half promenade with the same
Half right and left back home



Suggested music - any lively Breakdown

Introduction - Anything you like

First man out to the right of the ring
That right hand lady with your right hand
swing
Then back to your own and the left hand
around
To the opposite lady by the right hand
hand around
Then back to your own and the left hand
around
Your left hand lady with the right hand
around
And back to your own by the left hand
around
Then that one man cheat or swing
Anywhere in the hall or the ring
Then run back home and swing your own
Don't get caught a cheatin' your own.

Repeat entire figure with first and second
men active

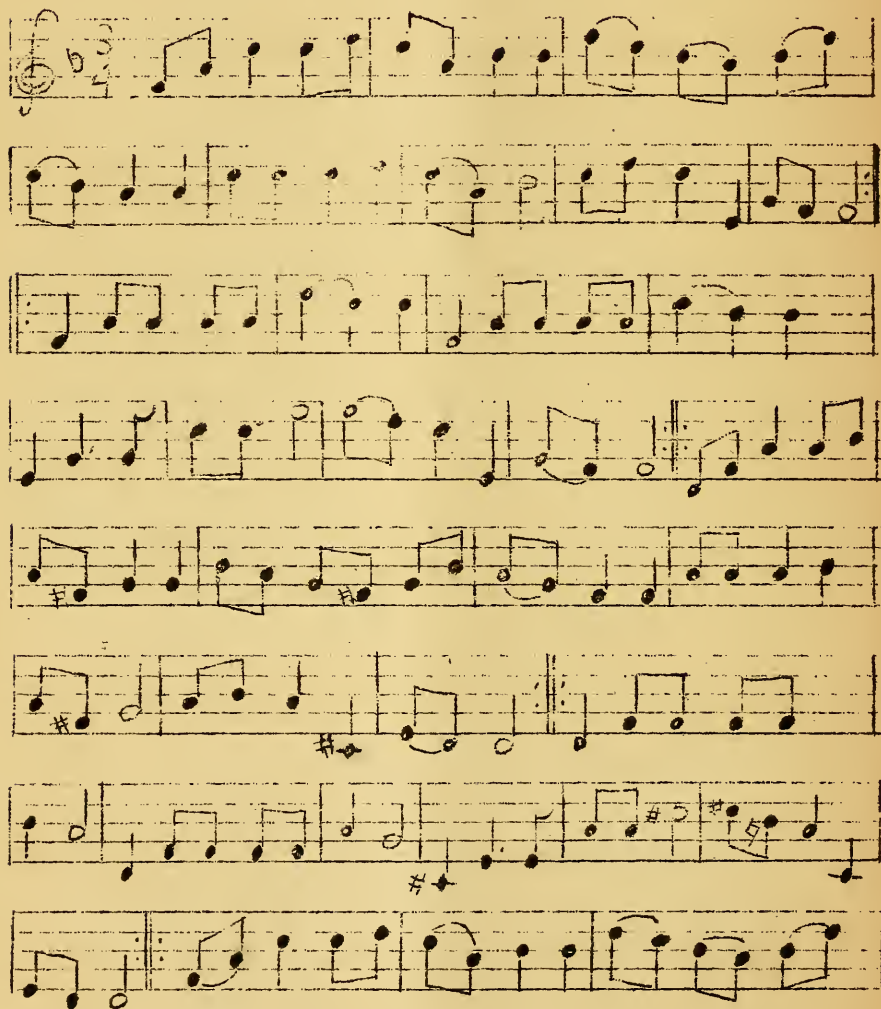
Repeat entire figure with first, second and third men active

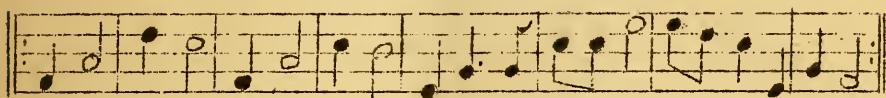
Repeat entire dance with all men active

Repeat entire dance with all the ladies
active.



FOLK DANCE

*Eide Ratas*



EIDE RATAS

Estonian Couple Dance



Part One.

In ballroom position, partners stand facing clockwise.

Leap forward onto the outside foot while bending the body forward(count one). Step forward with a small step on the inside foot (count two). Hop on inside foot, straightening the body at the same time(count three). Repeat again on next three counts.

Remaining in ballroom position, couple turn as a unit in place, once around clockwise with six light running steps(gents move forward as lady backs around).

Repeat all of Part One Three more Times

Part Two.

Partners face each other with hands on own hips. Gent stands with back to center of the room.

Beginning with the left foot, partners take three steps backward away from each other while making a quarter turn to the left.

Then beginning with right foot, partners take three more steps backward, but this time make a half turn to the right.

Still moving backward, take three more steps

backward while making a half turn to the left.

With three more steps back, make a half turn to the right.

Partners run forward toward each other with body bent slightly forward. On meeting, they hook right elbows and turn in place (spinning Cw). Take twelve running steps in all and finish in exchanged places with lady's back to center of room.

Repeat all of part two above, except that this time partners run forward and hook left elbows instead of right. Finish in ballroom position ready to repeat entire dance from the beginning.

NOTES ON THE DANCE



Eide Ratas is a rather simple dance with a haunting melody. It deserves far more popularity than it has received. Perhaps the reason we haven't seen more of this dance is that it requires more room than is usually available in the average crowded dance hall. We suggest that you give it a try early some evening before the crowd arrives.

The significance of the spinning figure in the second part of the dance is evident when we look at the title, "Eide Ratas", which translated means, "Spinning Wheel".


There are two common errors which often appear when this dance is done carelessly:

1. In part one - be sure to bend the body forward and leap onto the first step. This is important to the style of the dance and is typically Estonian in character. A poor dancer will remain stiff and erect.


2. In part two - when backing away from partner be sure to alternate directions of turn, first left, then right, etc. Partners should keep looking at each other throughout this figure, first over the right shoulder, then over the left shoulder, etc. A sloppy dancer will turn his back on his partner (an unforgivable sin!)

3. Also in part two - be sure to keep hands on hips when backing away and free hand on hip when spinning. Careless dancers will invariably spin with free hands flapping in the breeze, thereby spoiling the effect of the figure.

If you like to sing as you dance, the English words to sing while dancing Eide Ratas may be found, together with further detailed instructions on the dance, in the book, "Folk Dances for All" by Michael Herman (Barnes & Noble - 1947 available at \$1.00 from NORTHERN JUNKET). If you're one of those lucky people who have the back issues of the "Folk Dancer" magazine you'll find Eide Ratas described in the November, 1943 issue, and a picture taken from this dance on the cover of the February, 1942 issue.



Wondering about a birthday present for that New England square dancer, far away from home? Send him NORTHERN JUNKET. Only \$2.00 for 12 issues. He'll thank you, and so will we.





FOLK SONG



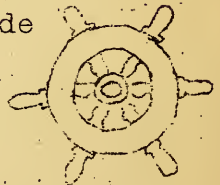
Amsterdam

Capstan Shanty



In Amsterdam there lived a maid
 Mark well what I do say!
 In Amsterdam there lived a maid
 And she was mistress of her trade
 And I'll go no more a-roving
 With you, fair maid!

Chorus



A-rovin-a-roving-since roving's been my
 I'll go no more a-roving ru-u-in
 With you, fair maid!

Her cheeks were red, her eyes were brown
Mark well what I do say!

Her cheeks were red, her eyes were brown,
Her hair in ringlets hanging down,
And I'll go no more a-roving,
With you, fair maid!

Chorus

I put my arm around her waist
Mark well what I do say!

I put my arm around her waist
Says she, "Young man, you're in great haste"
And I'll go no more a-roving,
With you, fair maid!

Chorus

I took that girl upon my knee
Mark well what I do say!
I took that girl upon my knee,
She said, "Young man, you're rather free"
And I'll go no more a-roving,
With you, fair maid!

Chorus

But when I'd blowed my twelve month's pay
Mark well what I do say!
But when I'd blowed my twelve months' pay
That girl she vanished clean away
And I'll go no more a-roving
With you, fair maid!
A-roving, a-roving, since roving's been my
I'll go no more a-roving ru-u-in
With you, fair maid!

It is given to the shanty of the "Maid of Amsterdam" to bridge as no other does the centuries of our nautical history. It appears, as everyone knows in "The Rapt of Lucrece" by the Elizabethan dramatist, Thomas Heywood: but it no follows that Heywood wrote it than that Shakespeare wrote all the scraps of traditional song which are scattered through his plays. The probability is that it existed as an anchor

song long before it occurred to Heywood to make use of it.

It has a fine swinging tune and a rousing chorus; and the words have an obvious appeal for the sailorman alike of Elizabeth's and Victoria's day. Fair maids of the Amsterdam type change little through the centuries, whether they be found in the Lowlands low or in Ratcliffe Highway.

Generally speaking, capstan shanties were more elaborate in structure than other forms, especially in regards to the chorus. "Amsterdam" is a good example of this point.

The shanty man used to be chosen from among the crew for his good voice and extensive repertoire, and he was excused a good deal of "pulling hauly" by virtue of his office. He usually stood by and sang the solo part; in the case of an anchor shanty his post was sometimes on the knightsheads, sometimes on the capstan itself. Later however, when crews became smaller, and every man had to pull every ounce that was in him and a bit to spare, such a luxury as a shantyman in the old sense of the word was dispensed with, and the singer had to heave and haul with the rest. In hauling, his position was generally on the leading part of the tackle, the crowd "tailling on" to the fall after it had passed through a block on deck.

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REPORT FROM FOLK DANCE HOUSE

It was Friday, April 10th. We awoke to a dark, dismal day of pouring rain, gusty winds. Our usual chipper spirits were additionally dampened by thoughts that there hadn't been too much talk in the air about our Spring Festival, and it looked to us as if it were to be just another Friday night with decorations, instead of an annual Spring Folk Festival.

We had worked with a committee of ten putting up decorations the night before, and now we were mimeographing programs. Despondent, we said 250 will be more than enough. The festival was to begin at 8 P.M. and we scurried around to get there early, but as usual last minute interruptions held us up so we didn't arrive until 8 o'clock at the high school gym.

Lo and behold, a mob was waiting to get in And so it continued, with folk dancers pouring in from all over the city until every inch of space was taken. It was easily the best folk festival we've had there. Not just the size of the crowd, but the good behavior of the dancers in forming sets, circles, and making every inch of space count..the colorful costumes, the good dancing, and above all the friendly spirit that permeated the air. Golly, it sure made us happy and proud to see such a stirring sight.



There were many out-of-towners present and they were all impressed, and they too spoke of the ordiliness of the group and the spirit. What made the Festival a hit was Michael Herman's Folk Dance Orchestra playing in person--they messed up the Windmueller when they happened to look at one set and figured that they had made a mistake and changed the repeats--but everyone was so anxious to dance, that they just grabbed at the nearest person, rather than shop around as they do at ordinary folk dance sessions. This was a participation festival with a minimum of exhibition.

The Estonians in their authentic costumes did an excellent job of showing us their native dances. And did you notice how they also participated in every other dance on the program too? That's how a festival should be! The only other demonstrations were by a group of folk dancers that Michael trained in a few sessions to do a men's solo dance, Arkan, and the girls for Kozachok...both Ukrainian dances. As

Ukrainians ourselves we can honestly say, they did better than any Ukrainian group we know.



Impromptu but terrific was Michael's solo Ukrainian Hopak done in his Scottish kilt! It was good to see him dance again after all those years of having to sit it out. Guess there's no doubt now as to what a man wears under his kilt!!

Two Scottish dances, "Lamb's Skinnet" and "Reel of the 51st" were also demonstrated by folk dancers from the lay group.

The decorations were supervised by Hector Garcia and Else Hoffman. Many thanks to those who helped, both put them up and take them down. There were lots of important people there, other leaders, callers, and we wish we could have taken the time to introduce them all to you. However, the acoustics in the gym are so bad, it would have been a wasted effort, but we were mighty happy to have them with us. Next big Festival is our Kolo Jamboree on November 27th. Mark it down now.

The good habits we develop throughout the year all become manifest at Festival time, don't they? Musicians, leaders, dancers, all deserve a good pat on the back for a truly wonderful dance experience.

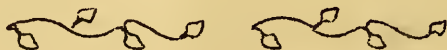
Our March Sunday Workshop had a Dutch theme. All the way from Albany, Reuben and Vi Merchant and their troupe traipsed their way to Folk Dance House, costumes, music, pots and

pans full of Dutch food. We gorged ourselves-- on Rund Vleesch, Hutspot, Appel Salade, Ryst Pudding and Aarpdappel Brood. We watched them dance and we danced ourselves. Bea Woodworth showed color slides of her trip to Holland -- Coffee was served in authentic Dutch coffee pots. A film of Dutch folk dances was also shown by the Merchants.



Just the right size crowd came to dance to the calls of Rickey Holden of San Antonio, Texas. We remember Rickey from way, way back, and it is always nice to see young folk getting places. Everyone enjoyed his calling, even the few beginners who showed up. Best part of the evening was at the end, when he took up the guitar and sang a few songs for the "left-over" people.

Speaking of square dancing, we can't help but think that lots of people are missing out on the chance to dance to a fine caller - Abe Kanegson. Anybody can call squares for a group that already knows how to square dance, but it takes real skill to be able to call a successful dance with a group composed of both beginners and advanced dancers, with a wide range in ages, and an unequal number of ladies and men. But Abe can do that well, and make everybody happy. The folk singing at Abe's squares is always a treat too. So is the coffee and cake. So on a Thursday night make Folk Dance House your square dance stop.



The NY Post recently printed an excerpt from the book "Alicia Markova; Her Life and Art" by Anton Dolin, which every folk dancer should heed. Here's the quotation:



"It may come as something of a shock to the ordinary person to learn that a great dancer such as Markova should have a daily lesson from a maitre de ballet. He or she probably imagines that she has learned all there is to know about the art of dancing and can rest on her laurels. Nothing is farther from the truth. She has of course, mastered all the steps, but like all other great dancers she still finds it necessary to be watched by someone in authority, in order that she may avoid falling into bad habits or acquiring mannerisms."

Keep this in mind the next time we announce we're going to have a class in Hopak or Beseda, etc. Will you say, "Oh, I know that dance, why bother coming early to do it?" or will you be one of those good folk dancers who says, "I know the dance, but maybe I can learn something new about it...the practice will do me good... maybe at the same time I can help someone get it a little quicker by dancing with them."

Our own observation is that it is the good folk dancer you'll find helping along with beginners and doing every dance. There is, unfortunately, a nucleus that has been dancing for years, who sit out during the teaching and gets up only for new dances. Watch this second category and see for yourself that they inspire neither the onlooker nor themselves. And we feel that they are missing a lot of genuine fun. How about trying it? You might enjoy it!





REPORT FROM THE CAPE

by DICK ANDERSON

Over eighteen sets danced to the calls of Dick Keith at the Anniversary Dance of the Falmouth Square Dance Club at the Recreation Center, Saturday, April 25th. Dick brought eight sets of dancers with him from Bridgewater who mixed with the Falmouth members for a most enjoyable evening.

Six sets danced to the calls of Bob Brundage at the April meeting of the CCSAFDA at Lyceum Hall, April 28th. Although the attendance was small they did not lack enthusiasm. Bob provided a well-rounded evening of dancing and was well accepted by those attending, who realized that he was there under great difficulty having to fly from Connecticut.

Mrs. Polly Whitney is heading a committee to sponsor a Cancer Fund Dance to be held at Popponessett Inn "Deck", Friday, June 5th. with music by Mel Von and Dick Anderson calling. Mrs. Whitney is lining up several speciality acts to provide a full evening of entertainment even for those not square dance minded. All proceeds of the event will be donated to the Cancer Fund, which proved to be a sizeable amount last year.

June will really be the kick-off month starting the Summer season of Square dancing

with many events listed. Starting with the Cancer Fund Dance, June 5th. a Clambake and Square Dance at Hyannis Yacht Club, June 19th & 26th The Strawberry Festival at Governor's Field in Falmouth, on June 20th. and the opening of Popponessett Inn, June 25th.

Over a set of Cape Codders attended the last dance of the season at Middleboro Town Hall, sponsored by the Sachem Steppers. Everyone enjoyed themselves immensely, dancing to the calls of Howard Hogue and other guest callers. It was quite evident that the sign reading, "Dance with us for Fun and Fellowship" did more than just express a thought - you could feel it.



simple blouses and
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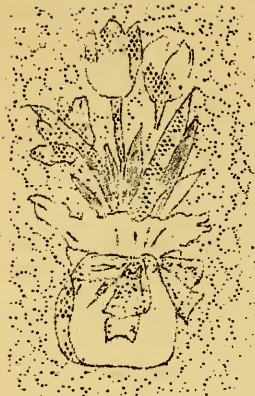
ANGELA TAYLOR

1462 Main St.
Reading, Mass.

Phone: RE 2-2385

HARDWICK TULIP FESTIVAL

by HERB WARREN



The First Northeastern Vermont Country Dance Festival, three-county event sponsored by the Vermont Tulip Festival Committee at Hardwick May 22nd, made a milestone along the way of bringing back the best of country dancing to a "new" area - a fine first effort and likely promise of more good things to come in the "Northeast Kingdom".

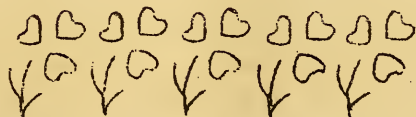
The free afternoon school youth party proved to be a banner occasion, beyond all expectations; hundreds of young Vermonters packed the High School Gym to overflowing; a set or two from a town was the rule, good sampling over a wide area. The big drawing card of the party was the opportunity to dance to a live caller already known to all from his records, Ed Durlacher. Expansive as ever, Ed did a fine job, despite some necessary waiting for turns in keeping everybody happy with familiar dance figures and new combinations. Many new groups got their first experience in demonstrations to the records of Ralph Page, Paul Hunt or Ed Durlacher.

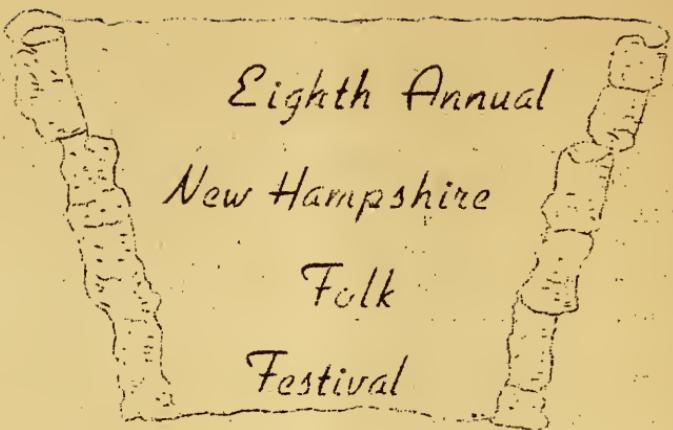
The evening party for everybody started off with old fiddle tunes; Emerson Lang and his Green Mountaineers, and guests, presented

the old melodies in a way to keep everyone's beating foot busily engaged. That made it easy to run through the Grand March and line up the "sets of four couples each". Ed explained briefly his first dance, "possibly different but positively simple", and had everyone at ease in no time; one dance led to another, step by step - everybody was dancing better than he knew how, and liking it no end.

For variety of program there were a few demonstrations - sort of a novelty in the area. "Honest John" woke many a cherished memory in the hearts of the older generation, and held the rapt attention of others. "Beaux of Albany" unfamiliar in most Vermont dance circles, was easily grasped and much admired by those who knew their contra dances. "Sonderburg Double Wuadrille" was something else again, foreign flavor. "Loomis Lancers" with Curly Burnap and three very youngish ladies taking turns at the mike was very much something else again, something "strange" in fact, except to the veriest old-timers - sharp contrast to the other numbers on the program, and very special.

The Dance Festival, well planned and carried out by Burt Stone, Jr. and committees brought together a happy throng of Kingdom folks and friends for the grand good time of the season, as good preconditioning as anybody could want for the annual Vermont Tulip Festival that followed the next two days. It's better than a good guess that next year more people than ever will be looking forward expectantly to TULIP TIME IN HARDWICK.





*Eighth Annual
New Hampshire
Folk
Festival*

Our Eighth Annual Folk Festival this year was held at the Keene Teachers College Gym as the opening event of the city's bicentennial celebration. If you were in Keene on the weekend of May 22-23, nobody needs to tell you whether or not you had a good time nor whether or not it was a good festival; if you weren't there we offer our condolences, as there was certainly some grand audience participation as well as an exceptional youth session Saturday afternoon that saw 268 school-aged dancers dancing with all the aplomb and finesse of veteran dancers four times their age. New Hampshire is rightfully proud of it's grade school square and contra dancers. There's no need to worry about the future of our contra dance heritage for it is in good hands.

Before we get further involved with the dances and dancers let's take time out for a few words of thanks and appreciation to some of the key people involved - Lloyd Young, president of the Collège; Mrs Ruth Keddy of the Women's Physical Education Dept. and her girls who decorated the hall, ushered, sold tickets and helped to register participants and made themselves useful in a hundred different ways; Mayor Lawrence Pickett who gave the support

which his position in City Hall commanded, and proved a highly capable square dance caller; Dan Eneguess of the Monadnock Region Association for valuable publicity; Mrs Ada Page for rounding up the craftsmen; and last but by no means least Harlan Barrett, custodian of Spaulding Gym, who was everywhere at once, getting things done, usually by the most fool-proof method of doing them himself.

Statistics are so dull and dreary reading that we won't blame you if you turn the page and find something more interesting. But we had 20 demonstration groups, half of them "first timers" with a total of 502 participants; a Country Dance Orchestra of 22 men and women who gave out with some out of this world country dance music; $8\frac{1}{4}$ hours of audience participation out of a total of 12 hours festival time; 16 callers from all parts of New Hampshire; 8 folk dance leaders for general folk dancing; in audience participation we danced 36 squares, 10 contras, 16 folk dances, 3 mixers; if you have followed this far you understand why we are proud of our New Hampshire Folk Festival as one of audience participation.

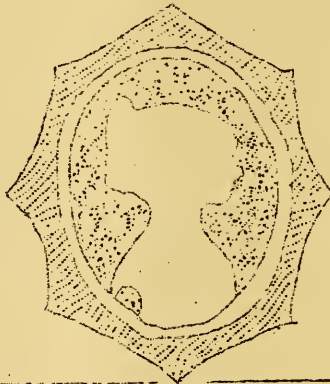


An old contra "Queen's Favorite" was presented for the first time in generations by the Monadnock Dancers of Dublin. It caught the fancy of the crowd when done during the general dance period. You'll be hearing more about this contra in the future.

The Saturday afternoon youth session was

a real joy both to the young dancers and to the older dancers watching from the bleachers. Jerry McCarthy, South Boston, says that if he could see but one session of the festival it would be the youth session. We have some terrific young dancers in the state, and their polite dance manners are a part of their life - not something to wear just for the occasion.

It is unfair to single out any particular group for an accolade - they were all good. It is far better to close by saying that we had a bang-up festival, as usual.



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Belgium: July 26, Furnes, famous parade of the Penitents. August 15, Liege, Religious Celebration, Grand Folklore Procession.

Britain: Eisteddfod, July 7-12, Llangollen, Denbighshire, International choral festival, August 1-8, Rhyl, Flintshire, Royal National Eisteddfod of Wales.

Canada: July 6-11, Calgary, Alberta, Stampede, one of the most famous rodeo shows in the world; Indian ceremonies. July 22, Antigonish N.S. Scottish games, finest in the world.

Denmark: July 4, Aalborg, Salute to America in Rebild Park, singing, dancing.

France: August 1-6, Bayonne, Traditional folkloric celebration. Basque dances, games, music, bull fights.

Hawaii: Every weekend in July, August, all islands, Bon Dances, Buddhist dances. August, 2, 9, 16, 23, Waikiki, Hula Festival, old and new.

Japan: July 12-16, throughout the country Folk Dances. July 11, Soma, horsemen in dress of feudal warriors.

Mexico: July 20, rain date July 27, Oaxaca
Folkloric dances. August 13-16, Juchitan, Oaxaca
Costume dances at festival of fruits.

Norway: June 1-15, Bergen, folk festival
and pageant based on Norwegian folk melodies &
and dances in medieval fortress of Bergenhus.

Spain: August 9-16, San Sebastian; Semana
Grande, Regatta, folk lore, singing, dancing.

Sweden: June 2-10, Stockholm, Folk Museum
dancing and music every evening. Any time in
Delecarlia province, traditional folk costumes
music and dancing.

Yugoslavia: July 8--August 30, Dubrovnik,
Folk dancing and singing.

REPEAT ENGAGEMENT

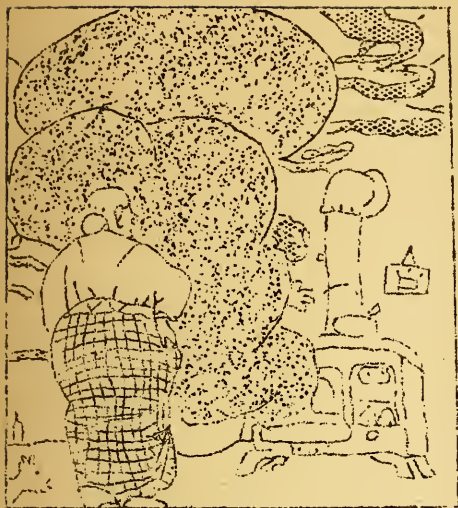
Barnacle Bill is once more the rage:
McKendrick has put him on the square dance
stage.

Barnacle Bill's now a square dance star,
Loved and honored, both near and far.

Barnacle Bill was much surprised--
He scratched his head and he rubbed his eyes,
To find himself once again a hit,
He really couldn't believe in it.

But he's been given another chance--
"Mac's" made him famous in a grand square
dance,
And who'd have predicted that Barnacle Bill
Would have made the grade as a square dance
thrill.

Doris C. Saltus in "New England Caller"



HOME TOWN VITTLES

The recipes this month are from "THE NELSON COOKBOOK". In other words, recipes from the editor's old home town.

BAKED HAM SLICES

One slice of ham, soaked until fresh. Rub in 3 teaspoons of brown sugar and a teaspoon of ground mustard. Let stand one hour, then cover with milk and bake one hour.

HOME MADE SAUSAGE

15 lbs lean fresh pork and 5 lbs fat chopped fine, and mix together. Add 4 oz powdered sage leaves, 3 oz salt, 2 oz brown sugar, 1 oz black pepper, and $\frac{1}{4}$ oz cayenne. Grind and mix all ingredients thoroughly and place in sausage cloth bags.

MY MOTHER'S RAISED DOUGHNUTS

$1\frac{1}{2}$ cups warm milk $\frac{1}{2}$ cup sugar

$\frac{1}{2}$ yeast cake dissolved in $\frac{1}{2}$ cup warm water

Flour to make a soft batter. Let rise over night. In the morning add $\frac{1}{2}$ cup butter, $\frac{1}{2}$ cup sugar, 1 beaten egg, $\frac{1}{2}$ teaspoon nutmeg, and mix thoroughly, using as little flour as possible. Let rise again and when light add one quarter teaspoon soda dissolved in a little water. Knead fifteen minutes, roll out, and cut with biscuit cutter and let rise again (about $1\frac{1}{2}$ hours). Fry in deep fat. When cool, roll in powdered sugar. Mother always claimed that it was a very old and prized southern recipe but I have no idea where she obtained it.

MY MOTHER'S SOUR CREAM COOKIES

1 cup sour cream	1 teaspoon baking
1 cup sugar	powder
1 teaspoon soda	1 egg
2 cups flour	

Roll thin, sprinkle with granulated sugar and bake in moderate oven. Watch carefully as these cookies burn easily.



NORTHERN JUNKET

Vol. 4 No. 1

Two dollars a year
20¢ per single copy

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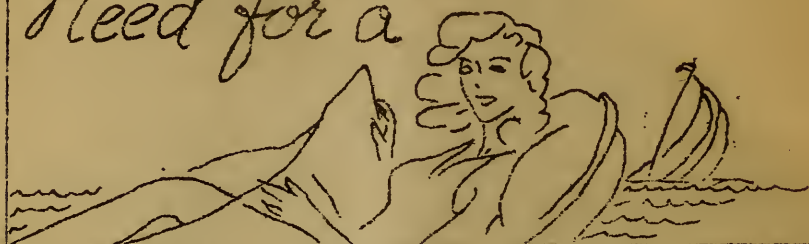
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